

7200, 72



# Harfen-Schule.

## Méthode pour la Harpe.

### Harp Method.



## ANTON ZAMARA.

Ku.K. Kammervirtuose.  
Professor am Wiener Conservatorium.  
*Adoptée au Conservatoire de Vienne.*

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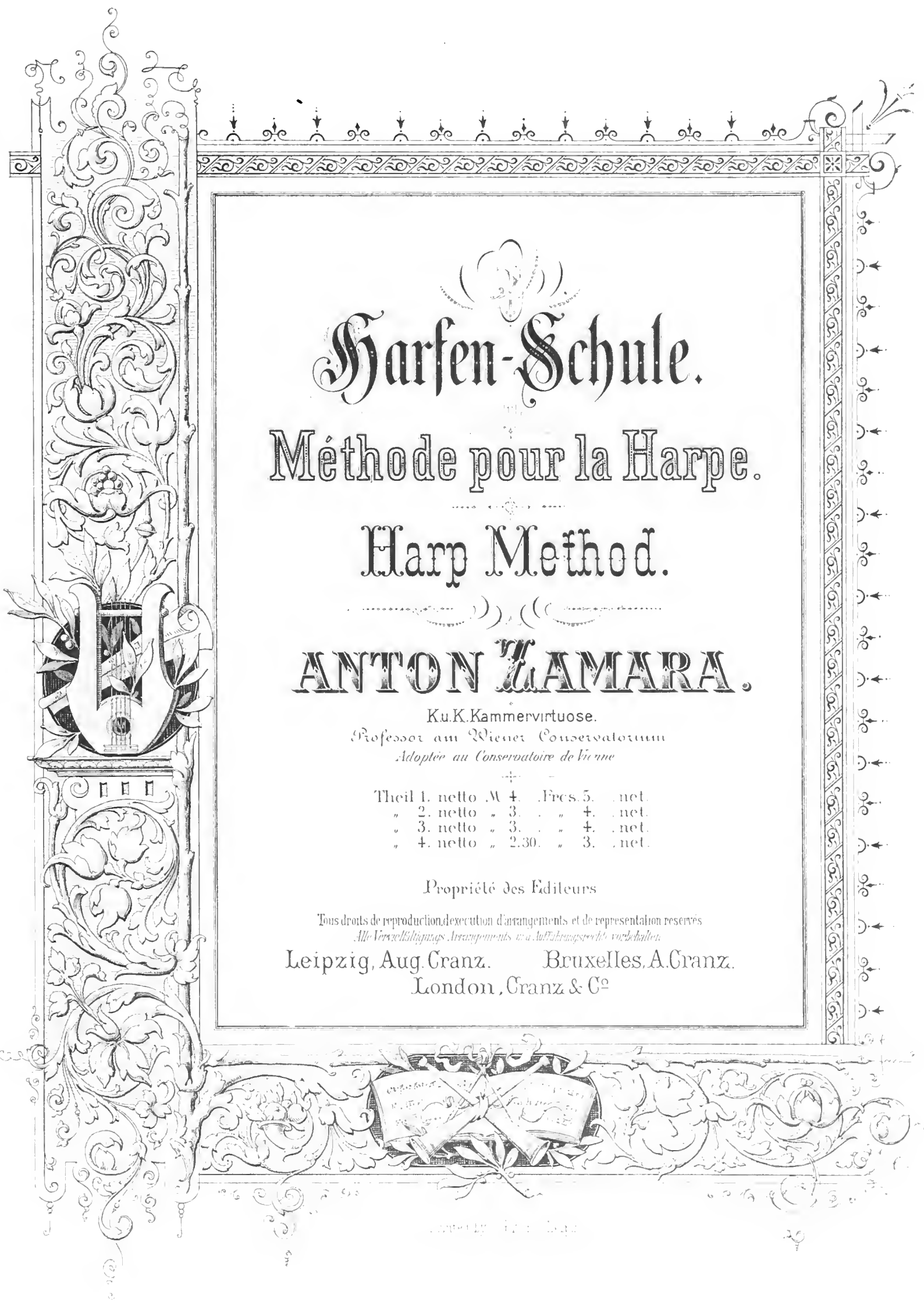
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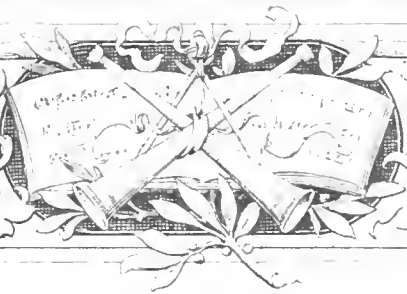
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## IV. Abtheilung.

Flageolettöne.  
Rechte Hand.

Um aufeinanderfolgende einfache Töne



erklingen zu lassen, biege man die Fingerglieder derart in die Hand, dass sie den Saiten den Rücken zuwenden; dann lehne man ganz leicht das zweite Glied des zweiten Fingers gegen den Mittelpunkt der Saite, welche einen Flageolettton geben soll und lasse zu gleicher Zeit diese mit dem Daumen erklingen; man entferne jedesmal jedoch schnell die Hand, damit die Schwingungen nicht aufgehoben werden.

Flageolettöne.  
Linke Hand.

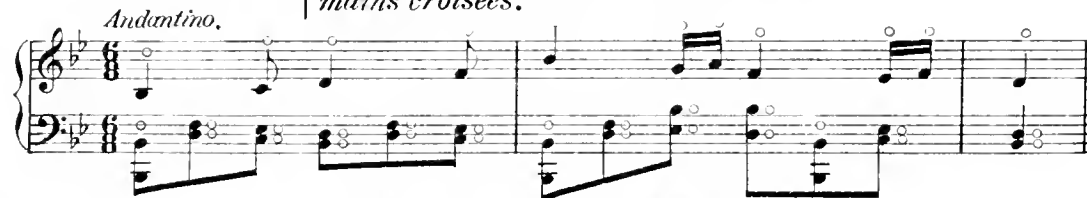
Man lege die Hand wagrecht auf die Saiten, so dass der dem Daumen entgegengesetzte Theil der Handfläche leicht an den Mittelpunkt der Saite, welche man erklingen lassen will angelehnt sei und achte auch hier darauf, dass die Hand schnell zurückgezogen werde.

Bei Intervallen und Accorden sind die nöthigen Finger hinzuzufügen, wohl verstanden aber, ohne die Lage der Handfläche zu ändern. Letztere muss sich besonders bei Accorden ihrer ganzen Ausdehnung nach auf die Saite stützen.

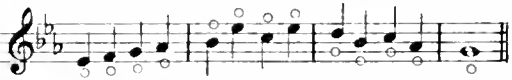
Vorstehende Stelle kann man auch ausführen, indem man nur den vom Daumen gespielten Noten die Wirkung des Flageolett verleiht; hiezu muss die Handfläche bloß die harmonische Saite drücken; für diesen Fall findet man die Null (o) nur oberhalb der höheren Note.



Beispiel, in welchem der Gebrauch und das Kreuzen der beiden Hände längere Phrasen in Flageolettönen auszuführen erlaubt.



Um die zweihändigen Variationen auszuführen, muss die linke Hand die für die rechte Hand oben angedeutete Lage einnehmen, indem der 2<sup>e</sup> Finger die Handfläche ersetzt. Sonst kann die linke Hand nicht bis zu den hohen Saiten gelangen.

4<sup>ème</sup> Partie.Sons harmoniques.  
Main droite.*Pour obtenir les tons simples suivants:*

*il faut plier les phalanges des doigts de façon que le dos soit tourné vers les cordes; on doit ensuite appuyer légèrement la deuxième phalange du deuxième doigt contre le milieu de la corde qui doit donner le son harmonique pendant qu'on le fera sonner avec le pouce en ayant soin d'éloigner chaque fois rapidement la main afin de conserver les vibrations.*

Sons harmoniques.  
Main gauche.

*Il faut placer horizontalement la main sur les cordes de manière que la partie de la paume opposée au pouce s'appuie légèrement sur le milieu de la corde à faire sonner. Il faut également retirer rapidement la main.*

*Pour l'exécution des accords il faut employer les doigts nécessaires sans toutefois changer la position de la main. Celle-ci, surtout pour les accords, doit s'appuyer de toute son étendue sur les cordes.*

*On peut exécuter aussi la phrase ci-dessus en produisant l'effet des sons harmoniques uniquement au moyen des notes qui se jouent avec le pouce. Seulement pour y arriver il faut que la paume appuie légèrement sur la corde harmonique. Dans ce cas on ne trouve le zero (o) qu'au dessus de la note supérieure.*

*Exemple dans le quel il est possible d'exécuter des phrases de sons harmoniques plus longues en se servant des deux mains croisées.*

## Part IV.

Harmonic sounds.  
Right hand.

To sound the following single notes:



bend the joints of the fingers in such a fashion inside the hand that they turn their back towards the strings; then lean with the second joint of the second Finger very slightly towards the centre of the string which is to produce the harmonic tone, but at the same time sound the string with the thumb, however remove the hand quickly that the vibrations will not be disturbed.

Harmonic sounds.  
Left hand.

Place the hand on the strings in a horizontal position, so that the part of the palm opposite the thumb touches slightly the centre of the string which one intends to sound. The hand is to be removed quickly.

With intervals and chords one has to add the necessary fingers but without changing the position of the palm. In the execution of the chords the hand has to rest on the strings to its full extent.

This example can be executed in giving the effect of the harmonic sounds only to those notes played by the thumb. To do this the palm must repose delicately upon the harmonic string, and in this case one will find the zero (o) only above the higher note.



Exemple in which the employment and the crossing of both hands permits the execution of longer phrases in harmonic sounds.

*Pour l'exécution des Variations à deux mains, la main droite doit prendre la position de la main gauche indiquée ci-dessus, le 2<sup>e</sup> doigt remplaçant la paume. Autrement il est impossible que la main puisse atteindre les cordes supérieures.*

In order to execute the variations for two hands, it is necessary that the left hand adopts the above explained right hand position, the second finger replacing the palm. Otherwise the hand cannot reach the higher strings.

Übung für die linke Hand.  
*Exercice pour la main gauche.*  
Exercise for the left Hand.

Übung für die rechte Hand.  
*Exercice pour la main droite.*  
Exercise for the right Hand.

3



Übung für beide Hände.

*Exercice pour les deux mains.*

Exercise for both hands.



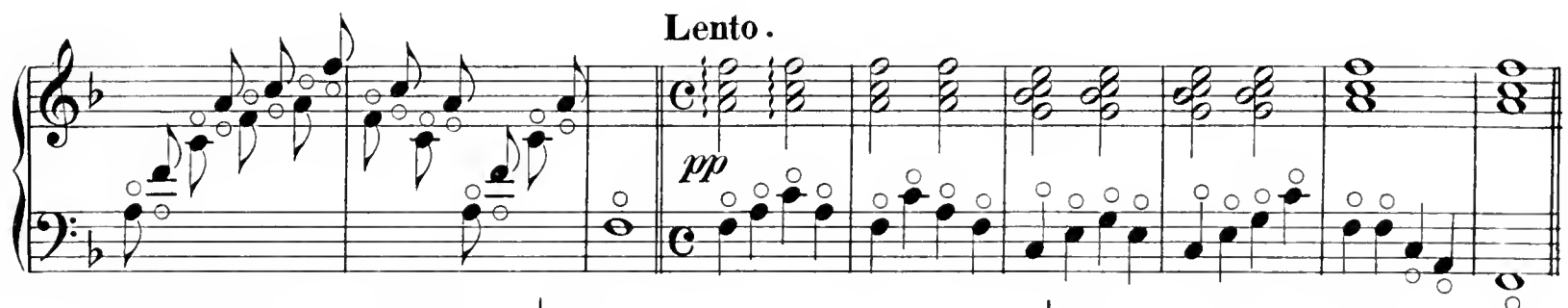
Grave.



Allegretto.



Lento.

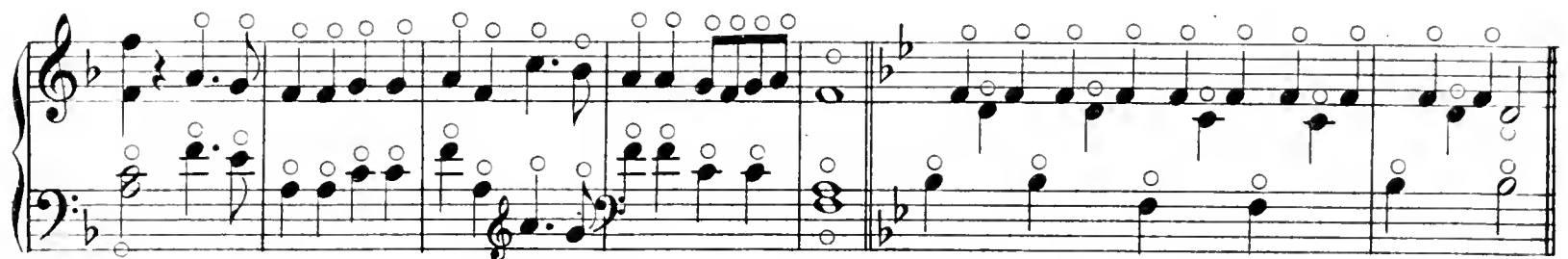
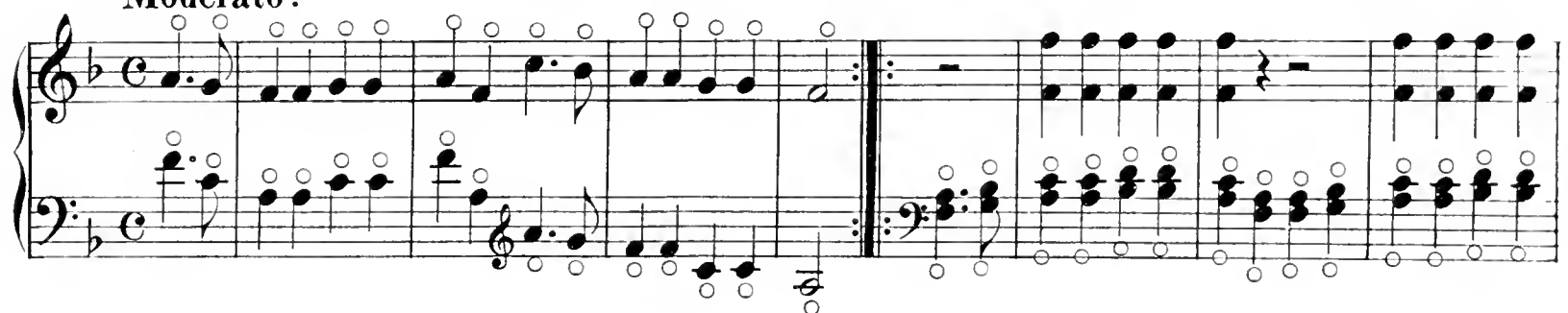


Übung für beide Hände.

*Exercice pour les deux mains.*

Exercise for both hands.

Moderato.





**Einfacher Triller.**

Um einen kräftigen, lebhaften und leichten Triller zu erlangen, muss man ihn mit drei Fingern ausführen. der erste spielt die obere Note. der zweite und der dritte spielen abwechselnd die untere Note.

**Trille simple.**

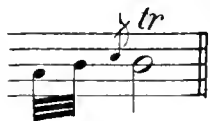
*Pour obtenir un trille fort et léger il faut l'exécuter avec trois doigts; le premier doigt joue la note supérieure, le second et le troisième doigts jouent alternativement la note basse.*

**Single trill.**

To attain a vigorous and easy trill one has to execute same with three fingers; the first plays the upper note, the second and third play alternately the lower note.



Beginn des Trillers  
*Commencement du trille*  
Beginning of the trill



Schluss des Trillers  
*Fin du trille*  
End of the trill.



Wenn mehrere Triller aufeinander folgen, dient der Schluss des ersten zugleich als Vorbereitung zum zweiten u.s.w.

*Dans une suite de trilles, la fin du premier sert de préparation au second etc.*

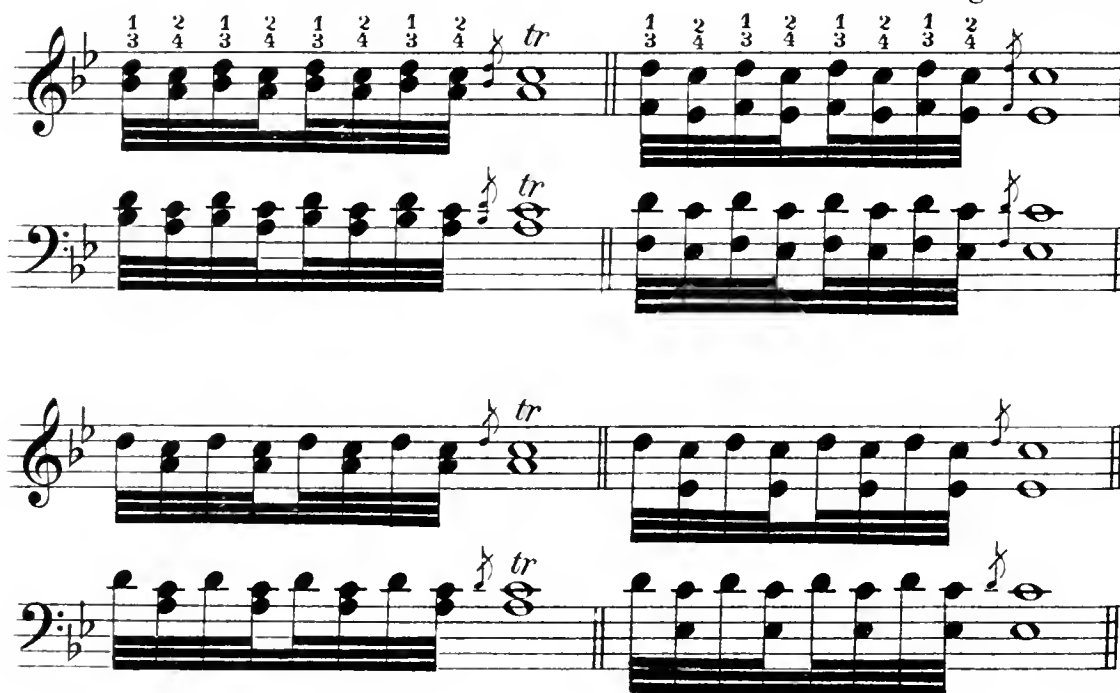
In consecutive trills the end of the first will serve as a preparation to the second and so on.



Die linke Hand braucht in Anbetracht ihrer Lage, zum Triller nur zwei Finger. den 1<sup>ten</sup> und den 2<sup>ten</sup>. Um im 2<sup>ten</sup> Finger Kraft zu erlangen, strecke man ihn senkrecht auf der Saite aus, und halte den Ellbogen in gleicher Höhe mit der Hand.

*Pour l'exécution du trille la main gauche, en raison de sa position naturelle n'a besoin que du 1<sup>er</sup> et du 2<sup>ème</sup> doigt. Pour donner de la force au 2<sup>ème</sup> doigt il faut l'étendre verticalement sur la corde et tenir le coude à la même hauteur que la main.*

For the execution of the trill, the left hand in consideration of its position employs only two fingers the first and the second. To strengthen the second finger one stretches same perpendicularly on the string and holds the elbow at the same height as the hand.



**Andante affettuoso.**

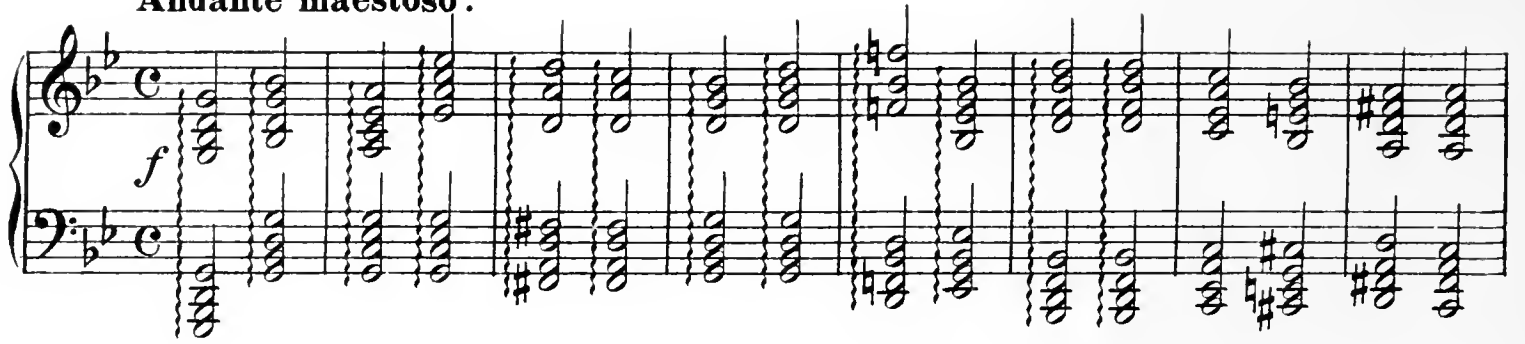
Andante affettuoso. This section consists of three systems of piano music. The first system is in 2/4 time, featuring a melody in the right hand with eighth and sixteenth notes, and a bass line with chords and eighth notes. The second system continues the melody with trills and grace notes, and the bass line with sustained chords. The third system features a more active melody with trills and grace notes, while the bass line remains mostly chordal.

**Allegretto.**

Allegretto. This section consists of three systems of piano music. The first system is in 6/8 time, starting with a trill and a sequence of eighth notes. The second system continues with a similar rhythmic pattern. The third system features a more complex melody with trills and grace notes, and the bass line with sustained chords. The final system shows a more active melody with trills and grace notes, and the bass line with sustained chords.

## Andante maestoso.

1.



## Moderato.

2.

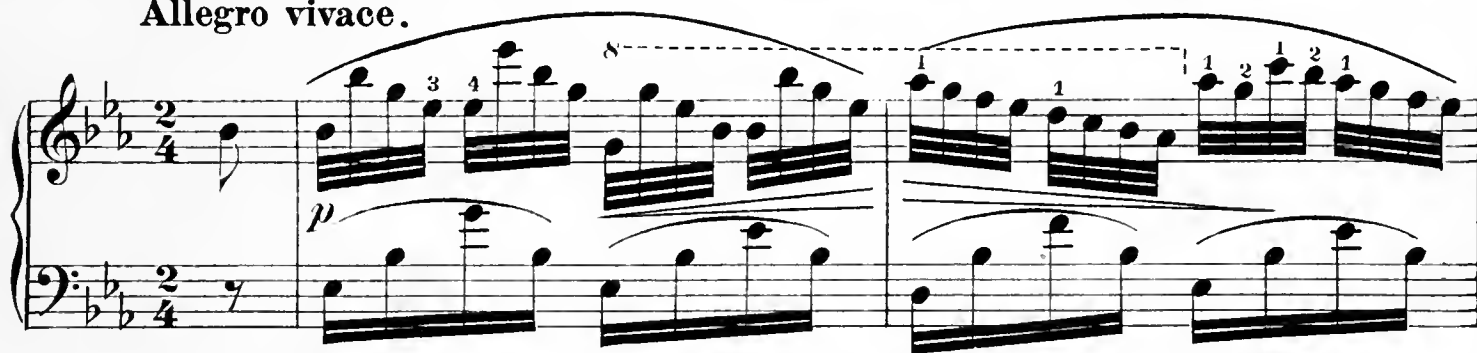






**Allegro vivace.**

3.



This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with eighth notes. Bass staff starts with a piano (*p*) dynamic and features a bass line with eighth notes.
- System 2:** Treble staff includes fingerings (1, 2, 1, 4) and a slur. Bass staff has a bass line with eighth notes and a fermata.
- System 3:** Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes and a slur.
- System 4:** Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes and a slur.
- System 5:** Treble staff includes fingerings (1, 2, 3, 4) and a slur. Bass staff has a bass line with eighth notes and a slur.
- System 6:** Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes and a slur.

The notation is written in a standard musical style with various dynamics and articulations.

## Andantino con moto.

4.

The score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of music, each with a treble and bass staff. The first system is marked with a '4.' and a 'p' (piano) dynamic. The music is characterized by intricate fingerings, often indicated by numbers 1, 2, 3, and 4 above the notes. The right hand typically plays a series of eighth or sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andantino con moto.'.



## Allegretto.

5.

*mf m.d.*

*m.s.*

*p*

3 2

7

7

7



The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a melodic line with a triplet of eighth notes (labeled *m.s.*) and a bass line with a triplet of eighth notes. The second system features a piano (*p*) dynamic marking and a forte (*f*) dynamic marking. The third system includes a forte (*f*) dynamic marking and a crescendo marking (*>*). The fourth system includes a forte (*f*) dynamic marking and a crescendo marking (*>*). The fifth system includes a forte (*f*) dynamic marking and a decrescendo marking (*dim.*). The sixth system includes a piano (*p*) dynamic marking, a piano-piano (*pp*) dynamic marking, a tempo marking (*Lento.*), a forte (*f*) dynamic marking, and a fortissimo (*ff*) dynamic marking. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

*m.s.*

*p*

*f*

*f*

*f*

*dim.*

*assai.*

*pp*

*Lento.*

*f*

*ff*

## Allegretto.

6.

The musical score is written for piano in 3/8 time, marked 'Allegretto.' It consists of six systems of two staves each. The key signature has one flat (B-flat). The first system is numbered '6.' and features a complex melodic line in the treble with many slurs and fingerings (1-4), and a simpler bass line with chords and slurs. The subsequent systems continue the piece with various melodic and harmonic patterns, including many slurs and fingerings. The final system ends with a double bar line. The piece is characterized by its rapid, flowing melody and steady harmonic accompaniment.

## Moderato.

The musical score is written for piano and consists of five systems of staves. Each system typically has a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Moderato.' at the top. The notation includes various musical elements such as notes, rests, and fingerings (indicated by numbers 1-4). The first system begins with a treble staff starting on a G4 and a bass staff with a whole note chord. The second system continues the melodic line in the treble staff. The third system features a more complex bass line with a long note. The fourth system shows a transition in the bass line. The fifth system concludes the piece with a final chord in the bass staff.

**Allegretto.**

*f* *cresc.*

*fp*

7

7

8. *Allegretto.*  
*leggiero.*

*dim.*



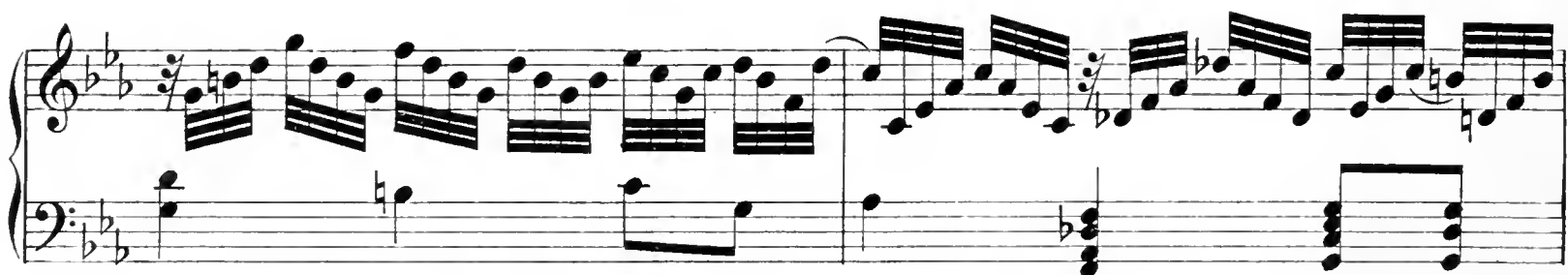
## Andantino.

9. *Grazioso.* *Fine.* *D.C. al fine.*

## Allegretto.

## Allegretto.

*Leggiero.*



Moderato.

10. *Legato.*

3 2 7

2 4 5

2

3

rall.

2 3  
Allegro .

11.

2 3

8

ff

1 2 4 3 1 2 4 3 1 2 3 4

2 3 2 1 2 3





## Andante grazioso.

12.

*pp* *cresc.*

*pp*

*dim.* *pp* *cresc.*

*pp*

*rall.*

13. *ff* *f*

*f* *f*

*f* *f* (c#)

*f* *ff* *f* *allegro*

14. *Allegretto.*

*p*

*cresc.*

*staccato.*

*pp*

*dimin.*

*e*

*p*

*pp*

**15.**

*pp*

*Legato.*

*Fine.*

*D.C. al fine.*

16. Cantabile. *con espressione.*

3 2 / 2 3 / 2 3 4 4

1 2 / 2

1 3

*tr.* 12 13 *cresc.* *p* *dim.*



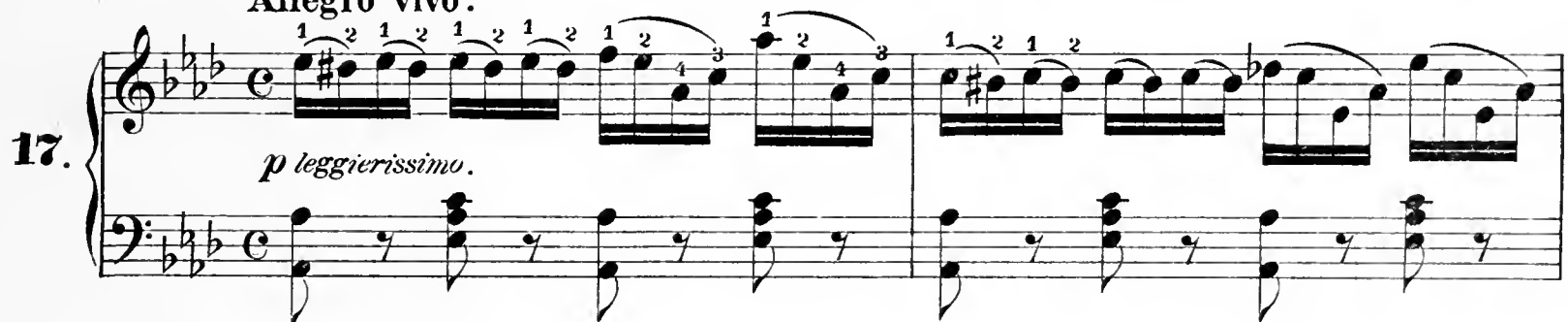


Enharmonische Etuden.

Etudes enharmoniques.

Enharmonic studies.

**Allegro vivo.**



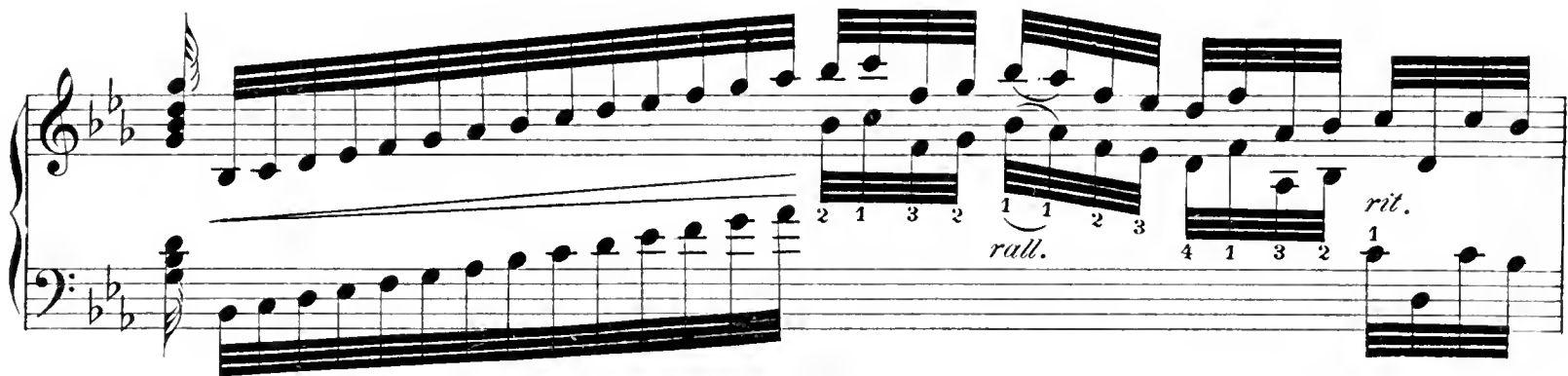
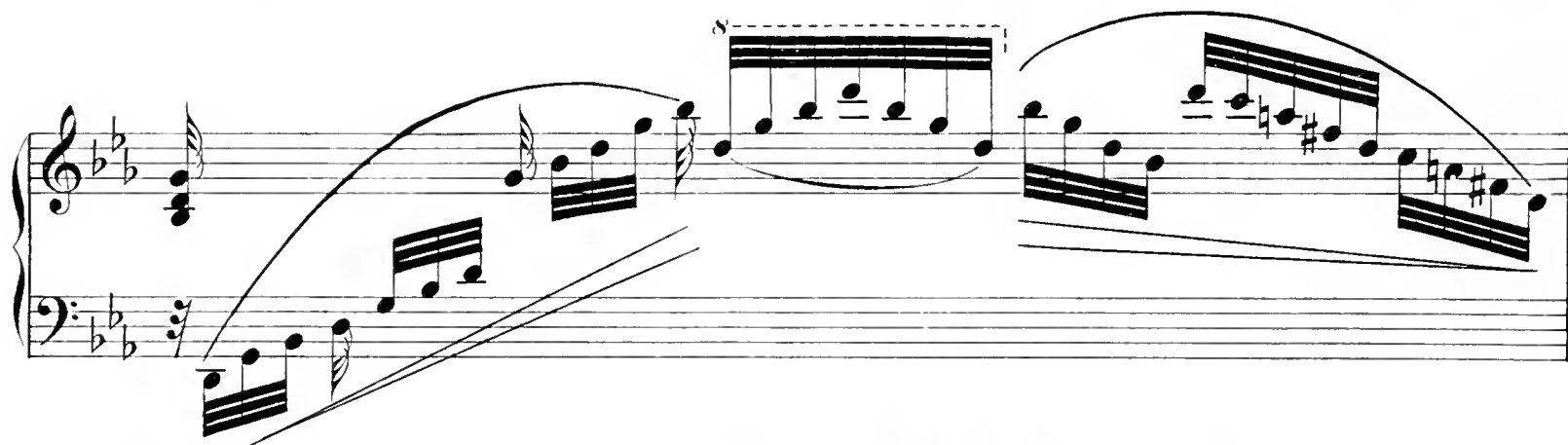
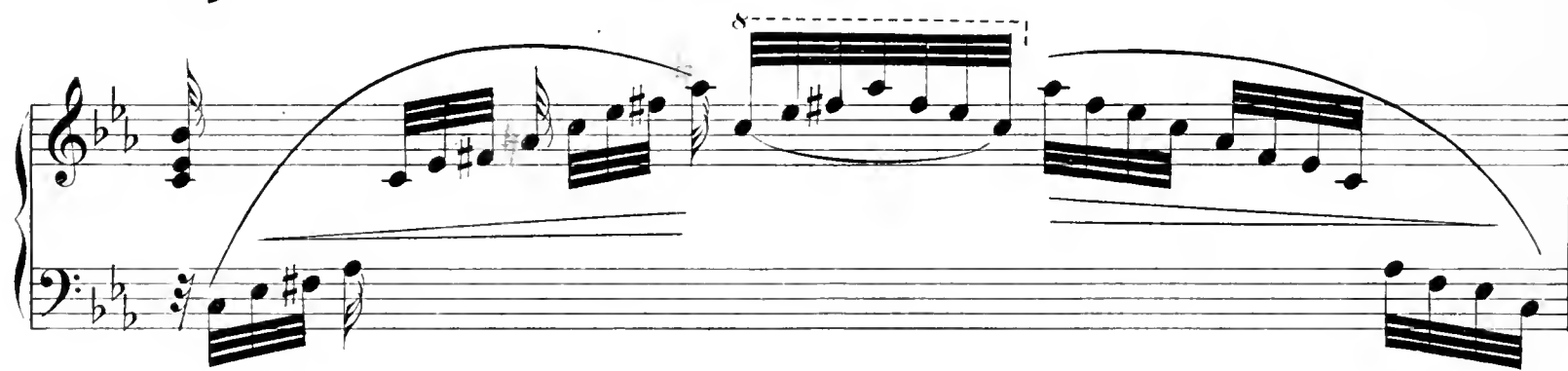
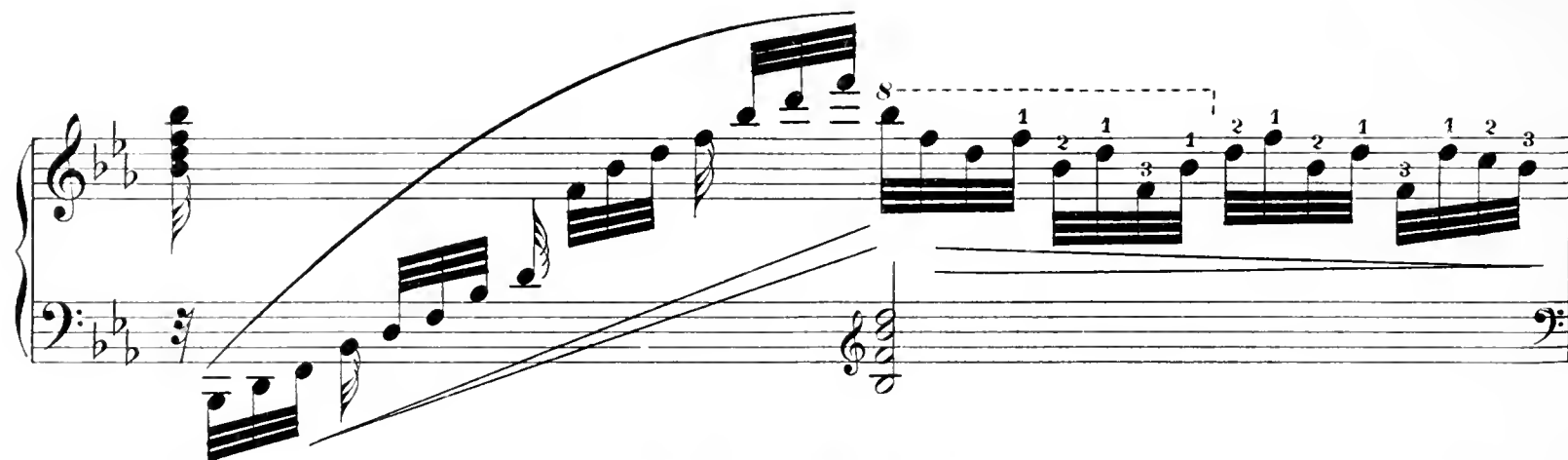
The musical score consists of six systems of staves. The first system includes a measure with a fermata. The second system continues the melodic and harmonic development. The third system features the instruction *dimin. assai.* and the dynamic marking *pp*. The fourth system begins with *pp a tempo.*. The fifth system includes the instruction *affrettando.*. The sixth system concludes with a measure marked *16* and a dynamic marking *f*.

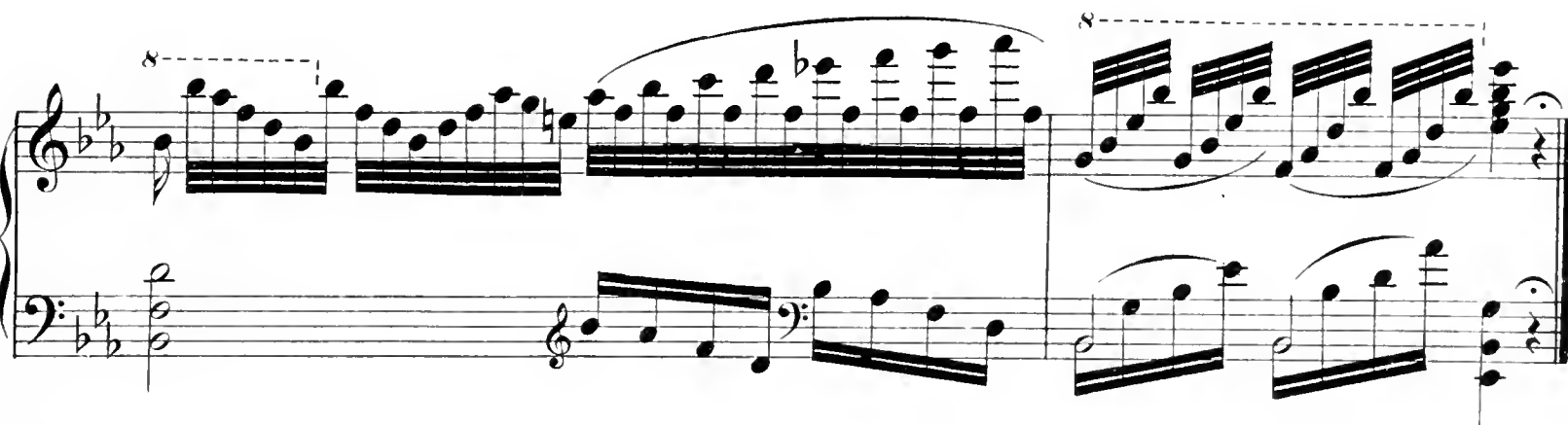
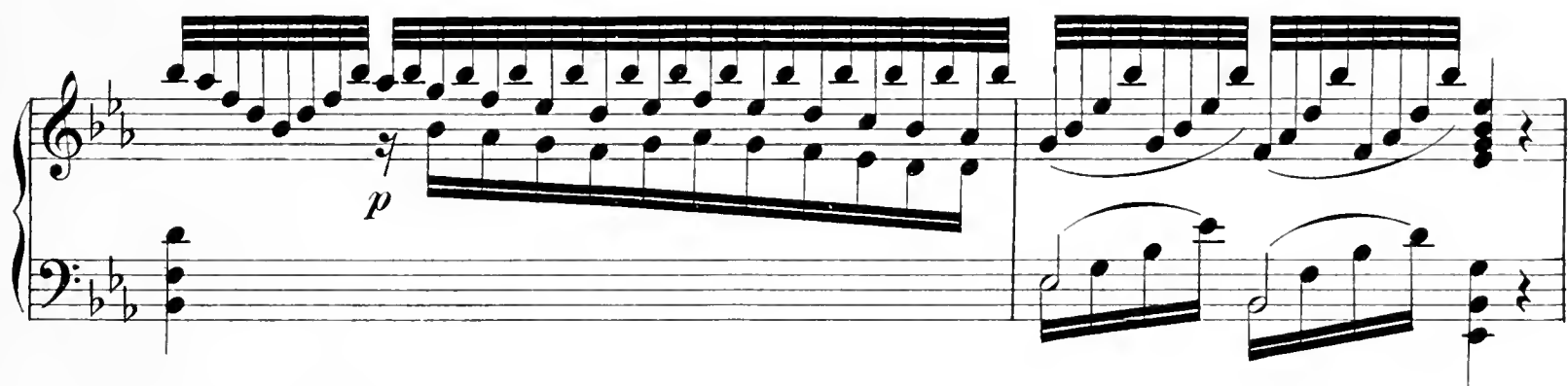
Allegro con fuoco.

29

18.

This musical score is for a piano piece, measures 18 through 29. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'Allegro con fuoco.' The score is written for piano with a grand staff (treble and bass clefs). Measure 18 starts with a forte (*ff*) dynamic. The melody in the right hand features eighth-note patterns, while the left hand provides harmonic support with chords and moving lines. Measure 19 continues the melodic development. Measure 20 shows a change in dynamics, with the right hand becoming piano (*p*) and the left hand remaining forte (*ff*). Measure 21 features a complex, rapid sixteenth-note passage in the right hand, marked piano (*p*). Measure 22 continues this rapid texture. Measure 23 returns to a more melodic eighth-note pattern in the right hand, with the left hand marked piano-piano (*pp*). Measure 24 continues the melodic flow. Measure 25 shows a continuation of the eighth-note melody. Measure 26 features a melodic line in the right hand and a more active bass line. Measure 27 continues the melodic development. Measure 28 is marked 'rall.' (rallentando) and features a slower, more sustained melodic line in the right hand. Measure 29 is marked 'a tempo.' (return to tempo) and 'ff' (forte), featuring a return to the eighth-note melodic pattern. The score concludes with a final chord in measure 29.











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23. *Newell*, J. E., Le petit Violoniste, six esquisses faciles.
24. — Six morceaux récréatifs (faciles).
101. *Spohr*, L., Concert No. 2. (*Hellmesberger*.)
102. — " " 6. "  
103. — " " 7. "  
104. — " " 8. "  
105. — " " 9. "  
106. — " " 11. "  
107. — " " 12. "
7. *Tartini*, G., Sonate en sol mineur (G moll) harmonisée en vue de l'exécution au concert, par Zellner.
9. *Vivaldi*, Antonio. Sonate en Ré mineur (D moll), harmonisée en vue de l'exécution au concert, par Zellner.
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47. *Mozart*, W. A., Concertone arrangé et revu par F. David.
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17. — do. Cah. III.
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73. Cah. II. Exercices de doubles cordes.  
74. Cah. III. Exercices pour les différents coups d'archet.
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79. *Nölek*, Ang. 24 Etudes de Concert. Cah. I.  
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19. — op. 413. do. Cah. II.  
20. — op. 411. Etudes de la vélocité. Cah. I.  
21. — op. 411. do. Cah. II.
- Pour Orgue et Harmonium.**
113. *Schweneke*, J. F., 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations pour l'orgue.
84. *Wachs*, P., L'Orgue au Salon. Berceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche séraphique.